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HARMONIZING COLORS.

DECORATION OF BUILDINGS.—Whatever the fashion, a building in the open country should be light rather than dark in color. Yellow harmonizes best with green foliage, red looks well in the open, and white with green blinds cannot easily be improved for a farm house which is not too large. Large houses may be darker than small ones. Town houses standing near a street should not be attractive; a quiet color with slightly darker trimmings, or with the same color throughout, is much pleasanter than a parti-colored building, because one tires of the latter unless the color is peculiarly harmonious, as it is difficult to get it in such masses. A line of such houses is monotonous enough; variety must be obtained by coloring with reference to neighboring houses. There appear to be subtle associations governing taste in color.

There is a craving for some positive color effect upon a movable thing, as a car, wagon (body) or carriage—a neutral or a white movable is not pleasant; while these are the effects which give general satisfaction upon things stable, like rocks and buildings. The preference for pure color on buildings is for warm colors, but in towns they should be low rather than attractive. The more separate a house from others, the stronger and warmer its color may be.

Blinds.—Green is the most satisfactory color, and if not harmonious with the chosen house color, it is, perhaps, better to keep very near (darker or lighter) to the house color; and while it is possible to get a good contrast color for blinds, it is difficult.

Interior Decoration.—The artistic taste will have more color than the indifferent taste finds comfortable to live with; it delights in pure color but mild contrasts. The best pure effects are given by the use of much pigment, not diluted with much white. Aside from special tastes, light must give the keynote in decorating; darker colors for the lighter rooms, and the reverse. Ceilings should be bluish or else gray or green gray; a gray which is blue because it is gray, not because there is any blue in it. Halls should be warm and darker than the rooms opening therefrom. A warm rich green is a good wall color.

Doors.—If not to be natural wood, they may be colored (without graining) in suggestion of some wood, as mahogany, cherry, oak, etc. Venetian red, a little crimson lake and a little raw umber will give a mahogany color. One color for all doors avoids that half and half appearance of parti-colored doors, opening from a room of one color into a room of another. A darker (always) shade of the wall color makes an appropriate door and general wood-work color.

Walls.—It is very often sufficient to destroy by a mere tint the cold blankness of a white wall. There are those who like their color and their tea by the cupful, not by the gallon. Grays, green-grays (toned with red) are the best wall colors; yellow is easily kept too yellow, or worse, made too orange; blue has its special uses, as has red in its deeper and more homely shades. A master of the art on the other side of the sea gives his full list as follows:

William Morris' List of Wall Colors.—A solid red, not very deep but rather describable as a full pink and toned both with yellow and blue; a very fine color if you can hit it. A light orangy pink to be used rather sparingly. A pale golden tint (yellowish brown); a very difficult color to hit. A pale copper color between these two. Tints of green from pure and pale to deepish and gray, always remembering that the purer, the paler, and the deeper, the grayer. Tints of pale pure blue from greenish (the color of a starling's egg) to a gray ultramarine color, hard to use because so full of colors, but incomparable when right. One must be careful to avoid

the point at which green overcomes the blue and turns it rank, or the point at which red overcomes the blue and produces woful hues of pale lavender and starch blue, which have sometimes been favorites with decorators of elegant drawing-rooms.

The tone of a wall color is its beauty; it is easy to get very near to the correct thing and miss it.

Some simple examples from the real world may be given:

WALLS.	CEILING.	WOODWORK.
Deep brown old gold,	Greenish blue gray,	Pine.
Quiet blue gray,	Same color,	Ash.

The old gold is made up of yellow ochre, burnt Sienna, raw umber and a very little white.

The following are several parlor decorations:

WALLS.	CEILING.	WOODWORK.
Yellow ivory,	Blue tint,	Satin or maple.
Old gold,	Blue or white,	Cherry—natural or color.
Terra cotta pink,	Silver green,	Mahogany or deep silver blue.
Silver green,	Silvery white,	Mahogany.

Here is a house by the seaside. The hall has wide doors, which are always open, therefore the ceiling of rooms and hall has one color—a bluish green gray, made from ultramarine, chrome yellow, white zinc and raw umber. One wants a delicate effect in a parlor—its walls are warm light pinkish gray, made from zinc white, Venetian red, yellow ochre, and a little raw umber. There is stained glass at the top of the windows, of gold color, to harmonize with the walls and ceiling.

The woodwork is a brown old gold, except the timbers of the ceiling, which have a green golden hue suggesting oak.

The doors throughout the house are colored for mahogany, and the jambs of the doorways a copperish green—made from raw Sienna, yellow ochre, chrome green and white.

The dining-room is quiet peacock blue—a little cobalt blue, chrome green, raw umber and white.

A simple house has been chosen for this description because there is no purpose to advocate elaborate decoration, which will more often be done for show than for sincere satisfaction in the thing itself.

Stencil work, however, has its place. A person with strong taste for color might choose such a room as the following: An oak timbered ceiling, the ceiling space deep blue, the side walls rich red, made from Venetian red and a little raw umber, the woodwork dark oak—from ochre, raw umber and a very little burnt umber—the chimney breast a rich mellow color resembling that of a pippin apple, and on this stencil decoration in olive.

A very simple and pretty effect may be given by putting walls and ceiling in gray, slightly green, and stenciling upon this in a darker shade (very little darker) leaves, smaller and larger, irregularly placed, as though falling—making it, in fact, "The room of the falling leaves." Nature furnishes innumerable forms for stencil work in her leaves. Stencil work can be made more satisfactory because less mechanical—more little variations to discover—than wall paper. It is healthier, and, by adding a little year by year, variety may be given to a familiar wall face without destruction of surface or familiar lines.

It is in the very nature of the color sense to demand variety, but the sincere tastes—what one really needs for satisfaction in the things about the daily life—are many rather than much. The insincerity of display is shown by the content of even artistic tastes with a little—a few good pictures, a few fine things, a good bit of color, so that the useful things are in simple taste.

Public Buildings.—Its motive is given by its use. One's feelings do not call for anything positive or ornamental in a busy place; the "dignity" of the place alone needs expression. In a church nothing should separate the attention. Wherever there is the leisure to enjoy decoration, color subordinated to the construction is appropriate.

No building so needs the hand of a true artist as a public building, but he should be a very reasonable person. It would be impossible to give examples for either churches or other edifices, except to say that colored glass, tile and color linked with construction are more appropriate than paint, and flat distemper to be preferred to oil color.—*Painting and Painters' Supplies.*

PAINTING ON VELLUM.

THE illuminators of the middle ages were masters of the art of painting on vellum, which was to them what papyrus was to the Egyptians. Greek painters stained their vellum with rose or violet, or coated it with gold and silver. Brilliancy of tone of color admirably accords with it. The vellum is to be first coated with gold size, and then doubly gilded. Sketching is done lightly on the gold background with a lead pencil. Work with the best powder colors, using cadmium for yellow, ultramarine for blue, carmine, pure scarlet and vermilion for red, mineral green and chromes for green, ivory black and Chinese white. Water color rose may be used to make the tints run more easily.

THE finest tint of red is a central one between crimson and scarlet, and is a very powerful color indeed, but scarce to be had in a flat tint. A crimson, broken by grayish-brown and tending toward russet, is also a useful color, but, like all the finest reds, is rather a dyer's color than the house decorator.

IN dealing with a very high room it is best to put nothing that attracts the eye above the level of about eight feet from the floor—let everything above that be mere air and space, as it were. This will tend to take off the air of dreariness that often besets tall rooms.

PINK, though one of the most beautiful colors in combination, is not easy to use as a flat tint even over moderate spaces; the more orangy shades of it are most useful, a cold pink being a color much to be avoided.

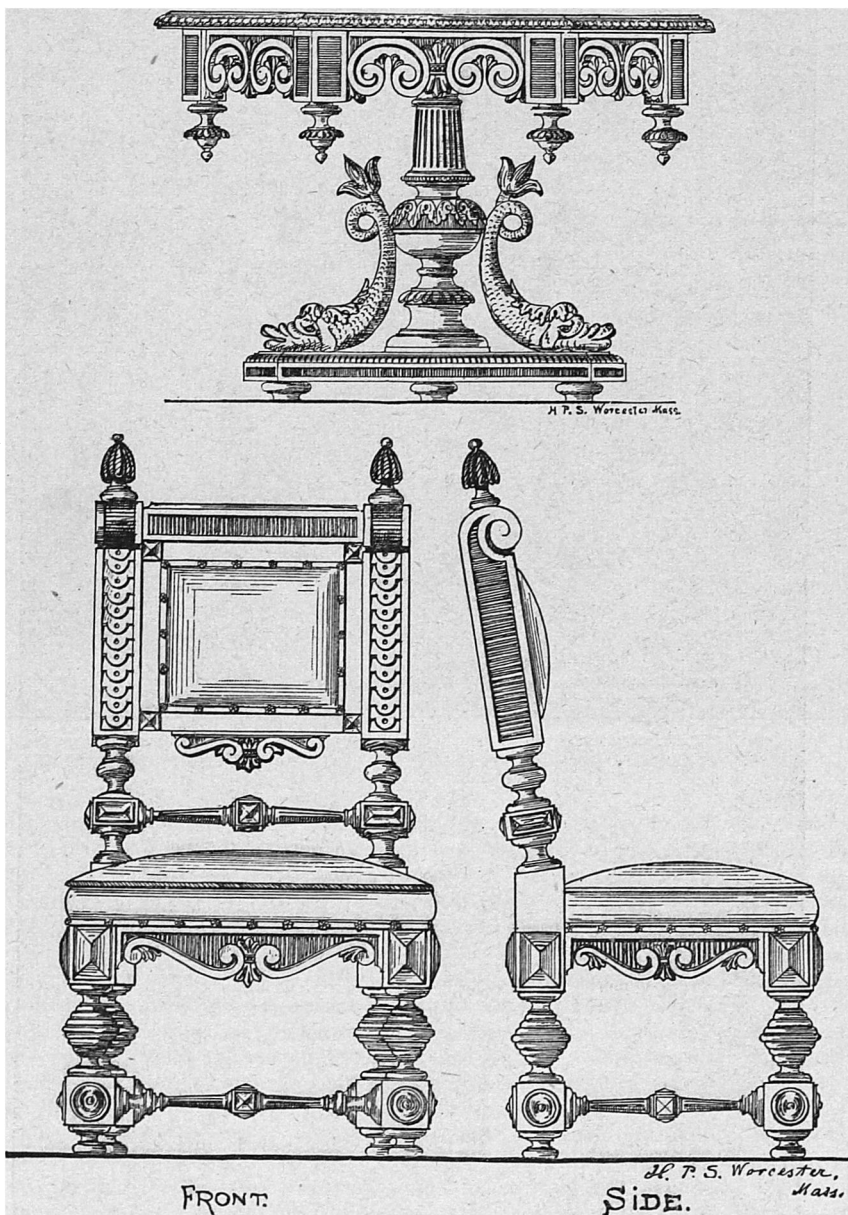


TABLE AND CHAIR. DESIGNED BY H. P. SEYFERT.

The library walls are a slaty gray. The hallways are soft greenish yellow—as there is no light to spare to darker color.

The bedrooms* have wall and ceiling in one tone—a warm gray, made from chrome green, Venetian red and white.

* It is well to have some likeness of color between the rooms on the sleeping floor of a house.